

A Comparative Study on Meaning and Vocabulary Distribution in Chinese and Japanese Disaster Poetry: Focusing on Disaster Poetry after the 5.12 Great Sichuan Earthquake and the 3.11 Great East Japan Earthquake

Kim Youngmin, Choi Gahyung & Nie Zhenzhao

Abstract: This study focused on the disaster poetry after The 3.11 Great East Japan Earthquake and Great Sichuan Earthquake, investigating common features and differences in the poetic diction used in Chinese and Japanese disaster poetry through a quantitative analysis of the diction, also identified the commonly used dictions to create images, exploring the literary meaning that is implied in the poetic diction. In this paper, we adopted a Word Cloud method to analyze the poetic diction in the two anthologies. Through a comparative examination of the distribution of poetic dictions in the disaster poetry of China and Japan, it was found that the vocabularies used to describe disaster appearing with high frequency. Additionally, the most commonly appearing diction in Chinese poet is “life” for the poetry describing families damaged by an earthquake or tsunami as well as their mothers and children whereas “people” had the highest appearance frequency in Japanese poetry. Although the most frequently appearing dictions are different from each other, they have the similarity that “Life” is a metonymic form of “people,” and the driving force to move ‘people’ is nothing but “life.” The common characteristics found in the analysis of poetic diction in the disaster poetry of both countries were as follows: the descriptions of damage caused by disaster using direct expressions, the expressions of condolence for victims; the pursuit of hope even in despair; and the will to overcome the current hardship. These common features became more obvious when the poetic diction with the highest frequency in the Chinese and Japanese disaster poetry was examined. The anthologies from both countries contained the universal sentiments that everyone can sympathize in the face of disastrous reality.

Key words: the 3.11 Great East Japan Earthquake; Great Sichuan Earthquake; Disaster Poetry; Word Cloud; Quantitative Analysis; Characteristic Analysis

Author: **Kim Youngmin** (lead author) is Lecturer of Korea University (Seoul 02841, Korea), her scholarly interests include Mandarin Chinese Grammar and Comparative Linguistics (Email:winny333@hanmail.net); **Choi Gahyung** (corresponding author) is Assistant Professor of SahnYook University (Seoul 01795, Korea), her scholarly interests include Modern and Contemporary Japanese Literature (Email: cj0917@naver.com). **Nie Zhenzhao** (corresponding author) is Invited Professor at Korea University(Seoul 02841, Korea), his scholarly interests include Ethical literary criticism, Literary theory, poetry and poetics (Email: niezhenzhao@163.com). This work was supported by the Ministry of Education of the Republic of Korea and the National Research Foundation of Korea (NRF-2016S1A5A2A03927685).

标题: 中日灾难诗歌的语义与分布比较研究: 以 5.12 汶川大地震与 3.11 东日本大地震灾难诗歌为例

内容摘要: 本文以 3.11 东日本大地震与 5.12 汶川大地震发生以后的灾难诗歌为主要研究对象, 对灾难诗歌里的词汇进行定量分析, 探讨了在两国灾难诗歌中所运用的词汇之共性和个性, 并考察了诗歌中蕴含的文学审美意义, 探究其中有哪些诗歌词语相互交叉, 形成意象。本文运用字云 (Word Cloud) 方法分析了中国和日本出版的收录不同作家作品的两本选集中的词汇。分析结果显示: 中日两国诗歌中除了与“灾难”有关的词汇以外, 还频繁运用了地震或海啸中遇难的家庭, 如“母亲”、“孩子”等的词汇。中国诗歌里出现频率最高的词汇是“生命”, 而日本诗歌里出现频率最高的词汇是“人”。尽管如此, 两者具有紧密相连的关系: “生命”是“人类”得以生存的来源, 而推动“人类”的动力无非是“生命”。通过对两国灾难诗歌词语的分析, 我们找到了以下共同点: 两国诗歌对于灾害情况都进行了及时的描述, 寄托了作者对受害者的哀悼, 包含了在绝望中寻找希望, 以及克服当前苦难的意志等。由此可知, 中日两国灾难诗歌都蕴涵着面对艰难的现实谁都能给予认同的普遍情感。

关键词: 3.11 东日本大地震; 5·12 汶川地震; 灾难诗歌; 词云; 定量分析; 特征分析

作者简介: 金嵘敏 (第一作者), 韩国高丽大学中文系讲师, 主要研究方向为现代汉语语法与对比语言学; 崔佳亨 (通信作者), 韩国三育大学副教授, 主要主要从事日本近现代文学研究, 最近主要研究 1990 年代日本社会里发生的灾难以及相关的灾难叙事; 聂钊 (通信作者), 韩国高丽大学特聘教授, 主要从事文学伦理学批评、英美小说与诗歌, 比较文学与文学批评研究。

Introduction

Natural disasters and other calamities are essential to describe human history (Um Inkyung 217). The Great East Japan Earthquake (hereafter, “the 3.11”) on March 11, 2011, was a major disaster that shook the foundations of Japanese society. A tremendous earthquake and tsunami resulted in fatal damage not only to the northeastern region of Japan (東北) but also to a part of the capital area. In addition, subsequent radioactive leakage from the Fukushima Nuclear Power Plant filled Japanese people with fear. The 3.11, which was described as an “unprecedented incident” like “never before” was a complex incident that was a mix of natural and man-made disasters (人災). And there was an attempt to promote reconstruction assistance through the use of various media including images, photos, audio and text (Wada-Marciano Mitsuyo 8).

The Great Sichuan Earthquake (hereafter, “the 5.12”) that occurred in Sichuan (四川) in China on May 12, 2008, was the largest-scale earthquake since the establishment of the People’s Republic of China. It was so strong that the shock was felt not only in regions within 5,000 km from Wenchuan (汶川), the epicenter, but also in areas that were farther away such as Beijing (北京), Hongkong, and Taiwan (台湾). The earthquake caused damage in Shanxi (陝西) and Gansu (甘肅) as well as Sichuan (四川) and led to a paralysis of various residential functions and to many landslides. Beichuan (北川) city near the epicenter was too ruined to restore, so it was decided to move the city elsewhere. Further, the damage to human life included 69,000 deaths, 17,000 missing people, and 374,000 injured people.

After this unprecedented catastrophe, the literary communities of China and Japan started to publish descriptions of the situation in literary works. These works covered every facet of Chinese and Japanese societies after the disaster. Disaster poetry became common in the two countries. Because disaster poetry can express the situation and emotions at the time of a disaster both implicitly and explicitly, and because regular people as well as professional writers can easily write such poems, disaster poetry became highly popular after the above disasters.

In Japan, the poems of Ryoichi Wago (和合亮一 2011), a high school teacher and poet, are the best-known works on the 3.11. Wago, who was from Fukushima Prefecture, began to write poems on Twitter from March 16, after the 3.11. He uploaded poems to Twitter almost every day for about two months from March 16 to May 26. They were later published in a book titled *Shino Gareki* (詩の礫 , *Poetry gravel*). The publication date of the first edition was June 30, 2011. The expedited publication was attributed to the popularity of Wago’s poems in various

media, particularly newspapers, after the 3.11. Additionally, the poems went viral on social networking sites (SNS), leading to a sensation among the general public.

Yamagawa Noboru (山川のぼる, 2013) uploaded a Tanka (短歌) piece to SNS every day after the 3.11, reporting the situation in damaged areas and expressing hope for restoration and for the victims to not be forgotten. These poems also created a considerable sensation.

In addition to these individual writers' works, there were works by multiple writers. *Kanasimino Uta* (悲しみの海, *The sea of sorrow*) contained various poems by many poets. The poems ranged from general poems to Japanese traditional poems such as Tanka, which contained descriptions of the situation at the time of the disaster and the poets' feelings about the disaster.

In China, disasters have been acknowledged in various literature genres such as poetry, prose, and novels as well as in mythical descriptions of the relationship between humans and nature. There has been a deepening of the acknowledgment of nature since ancient times. In modern times, disaster literature has started to acknowledge "man-made disasters" along with natural disaster, leading to further diversification of disaster narration. Further, conferences related to disaster literature have been frequently held, leading to the initiation of discussion about the term "disaster literature's" implication and meaning (范藻, "Definition and Reflection of Disaster Literature" 158-159).

About 4,000 poems and 100 reports were created in Sichuan alone within about two weeks from the day of the 5.12 to May 25 (范藻, "Dizhen Wenxue, Ganwenlu zaihefang" 130). Of them, the anthology, Let's face the disaster together: The World Poets Commemorate the Sichuan Earthquake, *The World Poets Commemorate the Sichuan Earthquake* (让我们共同面对灾难: 世界诗人同祭四川大地震) published in September 2008, as indicated by the title, contained not only works of domestic Chinese poets but also translated works by professional poets around the world commemorating the 5.12 and conveying sympathy and comfort for the 5.12.

This study focused on the disaster poetry genre, which attempts to discuss various aspects of disasters in a more rapid pace than other literature genres. The study investigated common features and differences in the poetic diction used in Chinese and Japanese disaster poetry through a quantitative analysis of the diction. In addition, it identified the literary meaning that is embedded in the poetic diction. Books of disaster poetry published in China and Japan containing various works of many writers were selected as the subjects of analysis. The study explored which poetic diction was commonly used to create images. Based on many aspects such

as the level of disaster in the two countries, the characteristics of the selected texts, and the social differences in the discourse between China and Japan, it was determined that the diverse poems needed to be analyzed to conduct a comparative study of disaster poetry between the two countries.

Comparison of Linguistic Distribution of Disaster Poetry between China and Japan

The subjects of analysis in the present study were 58 pieces of poems translated to Chinese and English in the Chinese anthology *The World Poets Commemorate the Sichuan Earthquake*¹ and 54 pieces of Japanese poetry and Tanka in the Japanese anthology *Kanasimino Uta*.

In the present section, the poetic diction in the two anthologies was analyzed using the Word Cloud method. The Word Cloud method, a data visualization method, shows texts with higher appearance frequency in larger letters and those with lower appearance frequency in smaller letters. In the word cloud, an appearance frequency of a word can be indirectly observed depending on the size of the word within a certain space.

To make word clouds, content words such as nouns, verbs, and adjectives were selected from the Chinese anthology and Japanese anthology while excluding function words such as prepositions, postpositions, conjunctions, and exclamations.² Regarding the characteristics of word clouds as a method for achieving quantitative data visualization, they can differentially show diverse data, clearly reveal relationships and differences among data, express them macroscopically or microscopically as necessary, and assign hierarchy (Written by the Big Data Strategy Institute of the Korea Software Engineers Association 221-22). Through application of this data processing method to the analysis of poetic diction, word clouds, unlike previous methods that extract and analyze poetic diction from the viewpoints of researchers, allow investigation of the facets of individual poetic diction in an entire poem, enabling more objective analysis of the poems.

Through word clouds that were visualized after the extraction of poetic diction from the anthologies of China and Japan,³ this study examined the characteristics of poetic diction in the disaster poetry of the two countries and comparatively analyzed common features and differences of the poetic diction in the disaster

1 A total of 27 works was by Chinese poets, and 28 works were by poets from the United Kingdom, Canada, Finland, and Hongkong and overseas Chinese poets.

2 Because each poem was different in width, average vocabularies were not listed.

3 For Word Clouds, <https://www.wordclouds.com/>, which supports both Japanese and Chinese languages, was used.

poetry of the two countries.

In the Chinese anthology *The World Poets Commemorate the Sichuan Earthquake*, a total of 58 poems were contained as mentioned above. A total of 1436 words were subsequently extracted from them, resulting in the following word cloud:



Figure 1 The Word Cloud from *The World Poets Commemorate the Sichuan Earthquake*

As shown in Figure 1, the Word Cloud allowed the identification of poetic diction with high and low frequencies throughout the Chinese anthology *The World Poets Commemorate the Sichuan Earthquake*. Vocabularies with high appearance frequency in the Chinese poetic diction are shown in Table 1:

Table 1. Vocabularies with high appearance frequency in Chinese poetic diction

Rank	Frequency	Poetic diction	Rank	Frequency	Poetic diction	Rank	Frequency	Poetic diction
1	29	生命 (life)	7	8	黑暗 (darkness)	13	7	爱 (love)
2	18	废墟 (ruin)	8	8	母亲 (mother)	14	6	名字 (name)
3	14	孩子 (children)	9	8	地震 (earthquake)	15	6	肉体 (flesh)
4	11	灾难 (disaster)	10	8	灵魂 (soul)	16	6	挺住 (endure)
5	11	妈妈 (mom)	11	8	手 (hand)	17	6	瓦砾 (building debris)
6	10	灾区 (disaster area)	12	7	童话 (fairy tale)	18	6	泪水 (tear)

Of the Chinese poetic diction, “life” (生命) had the highest frequency of appearance. Regarding vocabularies besides disaster-related poetic diction such as “ruin (废墟),” “disaster (灾难),” “disaster area (灾区),” “earthquake (地震),” and “debris (瓦砾),” the most notable poetic diction with high appearance frequency was for family relationships, including “children (孩子),” “mom (妈妈),” and “mother (母亲),” and poetic diction, including “love” (爱). Of words for body parts, “hand (手)” had the highest appearance frequency.

Thus, the poetic diction Word Cloud from the Japanese anthology *Kanasimino Uta* was as follows:



Figure 2 *Kanasimino Uta* Word Cloud

Table 2. Vocabularies with high appearance frequency in Japanese poetic diction

Rank	Frequency	Poetic diction	Rank	Frequency	Poetic diction	Rank	Frequency	Poetic diction
1	11	ひと (human)	7	7	光 (light)	13	6	あなた (you)
2	8	海 (sea)	8	7	水 (water)	14	5	ひとり (alone)
3	7	生まれる (birth)	9	7	波 (tsunami)	15	5	いま (now, present)
4	7	わたし (I, me)	10	6	そと (outside)	16	5	声 (voice)
5	7	がれき (building debris)	11	6	朝 (morning)	17	5	空 (sky)
6	7	死者 (the dead)	12	6	船 (ship)	18	5	母 (mom)

As shown in the Word Cloud in Figure 2, the words highly used in the Japanese disaster poetry anthology *Kanasimino Uta* can be largely divided into two categories. First, words such as “people (ひと),” “mother (母),” “light (光),” “heart (こころ),” and “life (生涯)” were poetic diction that emphasized emotional aspects such as feelings after the disaster, remembrance of people and victims, and family love. Additionally, poetic diction such as “debris” (かれき), “tsunami (津波),” “coast (海岸),” and “roof (屋根)” were frequently used to describe the situation at the time of the disaster.

Through a comparative examination of the distribution of poetic diction in the disaster poetry of China and Japan, it was found that the vocabularies used to describe disaster, such as “disaster (灾难),” “ruin (废墟),” “earthquake (地震),” “tsunami (津波),” “coast (海岸),” and “roof (屋根)” frequently appeared in the poems of China and Japan. In particular, “瓦砾” and “かれき” were used to describe debris from ruins, and they appeared frequently in the poetic diction in China and Japan. Additionally, families that were damaged by an earthquake or tsunami as well as related poetic diction like ‘mother’ and ‘child’ commonly appeared with high frequency. The poetic diction with the highest appearance frequency in the Chinese poetry was “life (生命),” whereas “people (ひと)” had the highest appearance frequency in Japanese poetry. “Life” is a metonymic form of people, and the driving force to move “people” is nothing but “life.” Although the poems of the two countries were different in both direct and indirect expression, “people (ひと)” and “life” shared the same characteristics because both are the victims of disaster and the principal agents to overcome it. Meanwhile, Japanese poetry used “light (光)” to symbolize hope, whereas Chinese poetry utilized “light (陽光)” and “sun (太陽)” in similar frequencies, though “hope (希望)” was sometimes used directly. As such, the disaster poetry of China and Japan showed some differences in the mode of expression and frequency of poetic diction. However, they also commonly reflected the characteristics of disaster poetry and expressed pain and sympathy for those who faced disaster but still had hope.

Poetic Diction of Chinese Disaster Poetry and Its Literary Meaning

The Chinese anthology *The World Poets Commemorate the Sichuan Earthquake*, the subject of analysis in the present study, expressed much love for the human race and humanitarianism in various forms through the 58 pieces of poems that were translated to Chinese and English. In this anthology, professional poets realistically described the hardships and misfortunes caused by the 5.12 and recorded every aspect of the disaster, expressed deep condolences to the victims and urged them

to realize the true value of life, and described the efforts of Chinese people to overcome the disaster through poems and achieve healing and encouragement. Additionally, the anthology was translated from Chinese to English and vice versa, allowing the human race as well as the Chinese to sympathize with the pain of disaster and emphasizing that the human race has a common destiny. This is what separates this anthology from the others published in the same period.

In the current section, the literary meaning of the poetic diction of *The World Poets Commemorate the Sichuan Earthquake* is discussed. As mentioned before, “life (生 命)” was the word with the highest frequency in the Chinese poetic diction. This may be because the Chinese disaster poetry dealt with subjects and topics such as sorrow and condolences for those who had lost their lives as well as the preciousness of life.

在肉体和精神重新组合中的我	and I who was recreated in the combination of light and spirit
像古老的占星家	like an old astrologer
仰望无穷的宇宙天空	looking up into the endless sky
窥视生命的秘籍以及	to peep at the secrets of life
世界的真理	and the truth of the world
	「生命 (Life)」

生命哟	Ah life,
肉体拥抱着白骨白骨追随着灵魂	the flesh embraces white bone and the white bone chases the soul!
	「生命 (Life)」

“Life” conveyed the idea that the survivors gained insights into the ego and the world through death and that the survivors mourned the dead, whereas the dead encouraged and comforted the survivors.

Poems such as 「妈妈，请帮我收好书包：Please Take the Schoolbag for Me, Mama」, 「踏过聚源中学的废墟：Treading on the Ruins of Juyuan Middle School」, and 「孩子，妈妈来接你回家：Baby, Mum Is Here to Take You Home」 either described the deaths of children caused by the disaster — children who were the hope for the future and the pillar of the country at the macroscopic (national) level — or mourned the sadness of the mothers who lost their children. Poetic diction such as “children (孩子),” “mom (妈妈),” and “mother (母亲)” as well as “love (爱)” appeared frequently.

让我们如何忘记那些面容
那些天真的尚对生活无知的婴儿的面容
那些以为紧紧把握了命运的母亲的面容

Never can we forget those faces.
the innocent faces of the babies
who knew little about the world
the benign faces of the mothers
who assumed their tight hold on
destiny

「悲回风：哀吊日 (Wailing Winds Whirling: The Mourning Day)」

In the above poem, we feel for the deaths of innocent children who knew nothing about the world and the sorrow of the mothers who were unable to accept the deaths.

像清水中的珍珠
離開了貝殼
孩子们的靈魂
離開了媽媽
向着太阳飛去
像白鴿銜着
金色的絲帶
翱——翔——
在地球的
廢墟之上
然後在雲間
找到棲息地

Like a freshwater pearl
released from its shell,
the souls of the children
have left their mother
to ascend towards the sun
as white doves with gold ribbons
betwixt their beaks
s o a r i n g
high above
the earth's ruins
before finding their perch
among the clouds

「In Memory of the Lost Children」

Although it describes the sad plight of children who are unable to return to their mothers' arms, the above poem also comforts the reader with the idea that the child has gone to a comfortable place and will no longer face the troubles of life.

你们用自己的血肉
卫护了四个孩子的生命
我的热泪模糊了报纸上的文字

With your flesh and blood
you saved the lives of four children.
My scalding tears blur the words of the
newspaper.

「伟大的姿态 (Great Posture)」

The above poem praises a mother who tried to save and nurse her child even when facing death.

Another noticeable poetic diction is “手 (hand)”. “手 (hand)” is the word for used for body parts, and it had the highest appearance frequency in Chinese poetry. In addition to “手 (hand, 8),” hand-related poetic diction including “小手 (little hand, 4),” “双手 (both hands, 4),” and “手臂 (wrist, 3)” appeared highly frequently. Many poems described the various situations faced by helpless disaster victims using “hand.”

孩子，你在哪里	Child, where are you
为什么只见你的小手	Why can I only see your little hand
才无力地垂下这柔嫩的手臂	Your little hand lolls feebly
「孩子，妈妈来接你回家 (Baby, Mum Is Here to Take You Home)」	

Through the image of the feebly lolling little hands of a child, the above poem describes the helplessness faced by humans in a disaster and the sadness of parents who can do nothing about it. The hand acts as a symbol of the will of the victims to live.

你被废墟压住了不能动弹但你仍然握住了他的手
 这是你第一次握住一个男生的手握住一个美丽的童话
 一颗青春的太阳在你的哭喊中在你的手中渐渐地熄灭

Buried under the debris, you can't move, but still hold his hand.
For the first time you hold a boy's hand, a beautiful fairy tale you hold.
In your cries, in your hand, the sun of youth is extinguished.
「童话 (Fairy Tales)」

The above poem describes a situation where a victim trapped under debris tightly holds the hand of a boy student until the end without losing hope for rescue and survival. The hand not only symbolizes the will to live but also acts as a medium to link life and love.

我要牵着你的小手回家孩子	I'll take your hand home, my child
「孩子，妈妈来接你回家 (Baby, Mum Is Here to Take You Home)」	

Note the high frequency of “挺住 (endure, 6),” which represents the main

behavior related with a disaster. In vocabularies such as “希望 (hope, 5),” “复活 (resurrection, 3),” and “生命 (life, 28),” we can find the powerful message that although disasters bring sorrow, pain, and helplessness to many people, we need to continue living life and endure.

要挺住！，我们要出去！ Hold on! We must get out!!

「童话 (Fairy Tales)」

挺住，让勇气和信心对抗泪水和悲剧

挺住，让良知和仁爱拯救毁灭与绝望！

Hold on, let's confront tears and tragedies with courage and confidence

Hold on, let's defeat destruction and despair with conscience and benevolence

「祈愿 (Pray)」

Because it is difficult for individuals to move on from despair to hope and from death to resurrection through courage and faith in times of tragedy, the anthology encouraged Chinese people to overcome disasters together with the citizens of the world.

红色经典代代相传，

Red classics are devolved from generation to generation

共和国大厦植根深稳

and the Republic is based deep and solid.

「洗礼 (Baptism)」

此刻，共和国停住了脚步 At this moment, the Republic stops her steps

「悲回风：哀吊日 (Wailing Winds Whirling: The mourning Day)」

爱的接力，让共和国今夜无眠

The love relay leaves our republic sleepless tonight.

「爱的寓言 (The Allegory of Love)」

The Chinese poetry had a high appearance frequency of vocabularies related to the country and people, including “中国 (China, 5),” “共和国 (republic, 4),” “祖国 (homeland, 4),” and “民族 (people, 3).” Thus, the Chinese poetry conveyed the strong will of the homeland and people to overcome natural disasters. This

sentiment is unique to the Chinese anthology.

Poetic Diction of Japanese Disaster Poetry and Its Literary Meaning

おなじ光のなかにいるのです
 あなたも わたしも
 (中略)
 ねえ
 光にもそとがあるの?
 もし光のそとから波がきたら?
 波はどうやって
 光 この光のなかに入るのでしょうか
 入れるのでしょうか
 光のそとからくる波を
 光はどうやって受けとめたらよいのでしょうか

We are in the same light
 both you and me
 (omitted)
 Does the light also have an outside?
 What if a wave comes from outside of the light?
 What did the wave do
 to the light to come inside the light?
 How can the wave coming from outside of the light
 be blocked (received) by the light?

「波 (wave)」

Through the above poem, we can explore in detail how poetic diction is used in the actual poems in the Japanese anthology in *Kanasimino Uta* (Tanikawa Kenichi 14-15). The poem, titled 「波 (wave)」, begins with the line ‘We are in the same light.’ In the subsequent lines, the poem asks whether a wave can attack from the outside if the light has an outside and, when the wave hits, how the light can block (うけとめる) the wave. If the light is considered a metaphor for the will to overcome adversity in the face of disaster and hope for life after the disaster, the wave can be interpreted as something that tries to bend one’s will and hope and makes one confront a despairing situation again.

Note the last line questioning how the light can block (うけとめる) the

wave. In Japanese, うけとめる is a verb that means both blocking and receiving. Hence, うけとめる has dual meanings: it can mean that the wave is blocked from entering the light, and it can question how, if the wave comes in, it can be received well. The poem 「Wave」 compares hopeful aspects and negative aspects of life after a disaster to a light and a wave, respectively, to convey the idea that citizens' life should not be washed away by a disaster and the hope that citizens will receive hardships well no matter how and when they strike. Regarding poetic diction with high frequency, debris (瓦礫、がれき) was repeatedly used in many poems as follows in *Kanasimino Uta* :

瓦礫の山の向こうに 青い穏やかな海が見える	Over the mountain of debris green and peaceful sea is seen
	「風の電話ボックス (a windy telephone booth)」

人が建造したものは、あんなふう がレキになるのだ、がレキ がレキになるのだ	What people have made becomes debris. Yes, debris It becomes debris
	「がレキ (rubble)」

In the above two poems, debris (瓦礫、がれき) commonly refers to the ruined condition of towns, cities, and humans after a disaster. However, whereas debris in 「風の電話ボックス」 refers to the situation of ruined villages and broken buildings superficially, the same poetic diction in 「がレキ」, has a more comprehensive meaning. The debris in 「がレキ」 is used to generally refer to not just the ruins after the disaster but everything that humans have made. In other words, it is used as general poetic diction for the worthlessness of everything humans have made before the power of nature. In addition, it emphasizes depictions of people's helplessness before natural disasters through the repetition of the expression “becomes debris”. The repeated appearance of the poetic diction of debris not only refers to the ruins after the disaster but also the insignificance of human lives in contrast to nature.

Even though they do not have a high frequency in the word list, the words that are excluded from the two mentioned categories should be discussed. One of the best examples is “fisherman (漁師)”. The word “fisherman” appears as poetic diction several times in relation to the vast damage to villages along the coast caused by the tsunami during 3.11. However, the anthology used the word “fisherman” as a representative poetic diction for the general public.

津波から百日過ぎても	After a hundred days from the tsunami,
姿を見せないひとに	people who are invisible
早く帰ってきてとせがんでいる	are pestered to come back
(中略)	(omitted)
なにかにしがみついて生き残ったひとが	People who survived by hanging on something,
漁師が 農民が 商人が 職人が	fishermen, farmers, merchants, craftsmen (職人),
会社員が 主婦が	salary men and homemakers
	「風の電話ボックス (Windy phone box)」

身内に死者と行方不明者を抱えながら	
	With tightly holding death and missing acquaintances,
漁師は逆境の陸でふんばっている	fisherman endures despite adversity
(中略)	(omitted)
人知を越えた	Unbelievable accidents
信じられないことや	or unrealistic accidents over humans' wisdom
あり得ないことが現実には起きている	occur in the reality
人間の傲りと愚行を恥じるが	Although humans deserve to be ashamed for their
arrogance and foolishness,	
いつも犠牲になるのは	it is the life of ordinary people
名もない民衆のいのちとくらしなのだ	that is always sacrificed
	「船が屋根を越えた日 (The day when a ship went over the roof)」

The two quotations are from 「風の電話ボックス (Windy phone box, Tanikawa Kenichi 35)」 and 「船が屋根を越えた日 (The day when a ship went over the roof, Tanikawa Kenichi 30)」, respectively. In 「The day when a ship went over the roof」, the fisherman is a figure who fights to overcome adversity while confronting death and missing close acquaintances. In addition to describing the fisherman's situation, the poem mentions at the end that the life of ordinary people is threatened by sudden disaster.

「Windy phone box」 mentions fishermen along with other ordinary people

such as merchants, homemakers, and students. The fishermen, together with other ordinary people, mourn the dead.

The part describing the life of ordinary people threatened by disasters contrasts with the part criticizing those who are not ordinary, such as government officials or the CEO of the Tokyo Electric Power Company, which was particularly responsible for the occurrence of the 3.11 disaster. This is a common trend that can be found in many anthologies published after the 3.11.

Conclusion

In the present study, distribution patterns of poetic diction and the characteristics of the contents of the Chinese and Japanese disaster poetry were discussed. The common characteristics found in the analysis of poetic diction in the disaster poetry of the two countries were as follows: descriptions of damage caused by disaster using direct expressions, expressions of condolence for victims; pursuit of hope even in despair; and the will to overcome the current hardship. These common features became more obvious when the poetic diction with the highest frequency in the Chinese and Japanese disaster poetry was examined. The anthologies from both countries contained universal sentiments that everyone can sympathize with in the face of an overwhelming and difficult reality.

However, the Chinese poetry mainly used poetic diction and poetic expressions to show images that readers can universally sympathize with, whereas the Japanese poetry used poetic diction with dual meanings and conferred new images to general poetic diction. The best example of this in the Japanese disaster poetry was the poetic diction 'fisherman,' which was used as a symbol for victims who lost their families and also as an occupational group to represent ordinary people.

The Japanese disaster poetry, unlike the Chinese poetry, did not embrace all people and all sentiments. It separated ordinary people from nonordinary people such as the presidential board of the Tokyo Electric Power Company, politicians, and the upper class, who had faced no damage. This differentiated the Japanese poetry from the Chinese poetry, which encouraged people to support each other to overcome disasters.

These differences are attributable to the differences in the characteristics of the disasters between the two countries. In China, the 5.12 was a clear natural disaster, and it was difficult to find out who was responsible for it. In contrast, the 3.11 in Japan was caused by an accident at a nuclear power plant, and politicians and the Tokyo Electric Power Company were blamed for the accident. Such a difference in

the characteristics of the two disasters was reflected in the usage of poetic diction and the contents of the disaster poetry of the two countries.

In the future, the differences in the disaster poetry between the two countries will be studied in greater detail from the contextual aspects of the countries' societies after the disasters.

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